

#### Contributors:

KSOR previews the Fine Arts Festival to be held at Southern Oregon State College May 6, 7 and 8. **Mabel Edwards** introduces readers to Port Orford on p. 5. **Barbara Ryberg** writes about the State Ballet of Oregon on p. 9. **Betty Huck** writes of dancer Carol Hess on p. 12. **Jack Duggan** explains the art of Drawing Funny on p. 14. **John Gaffey** reviews the Blues on p. 16. The art of **Gus Wolf, Lorene Darling** and **Keith Lucan** appears in this issue.

# KSOR GUIDE to the arts April 1982

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# Of Things Silly...and Dangerous

"Curiouser and curiouser, cried Alice." And so it seems to this writer.

In this column, in February 1980, we offered some comments on the FCC's proposal to "deregulate" radio and articulated the seldom-popular point of view that some regulation might be both a positive and neccessary component for American broadcasting.

Since that time matters have developed in a strange fashion. In an ever-louder chorus, politicians and bureaucrats responsible for communications policy have increasingly adopted "deregulation" as a mantra-like chant. No doubt they do so while sipping Perrier. But the basic questions I asked two years ago remain unanswered and unresolved. And communications policy to date has a truly Lewis Carroll-type quality.

In one respect it all depends on whose ox is being gored. A recent poll of broadcast executives, published in a trade journal, identified deregulation as by far the greatest concern of broadcasting managers around the country. And so it was interesting to find a letter to the editor recently in Broadcasting Magazine lamenting the FCC's decision to discontinue adopting technical standards for new classes of service. Specifically at issue was the proposal to begin transmitting stereo on AM stations. Five different technical systems have been vying for the Commission's nod and the FCC technical and administrative proceedings have kept AM stereo in limbo for years. The Commission has adopted different manufacturers' systems at different times and generally managed to satisfy no one in the process. Reacting to universal criticism over the delay in inaugurating AM stereo by adopting a standard, as well as complaints over the standards earlier adopted, a trial balloon was sent up recently by Commission personnel suggesting that in the future the Commission should adopt no such standards. "Let's let the marketplace determine these matters" was the thought.

And so one manufacturer wrote back in horror over the prospects of the marketplace determining technical standards. If you think about the investment stations would have to make in transmitting particular types of signals, and listeners would be required to receive them with particular radios, and the prospect that it might all come to naught as a result of lack of standardization, one finds a pretty sorry picture.

The Commission has suggested that if there is a strong enough need for a service, and the service is technically superior, it will prevail. But our communications history probably would have been written quite differently if that point of view had pertained throughout the electronic media era. There was once no single, articulated need for FM radio because consumers didn't know what it was. It was Major Edwin Armstrong, the inventor who fought an uphill battle to inaugurate FM, and the Commission's subsequent adoption of FM technical standards, that allowed this high fidelity transmission system to develop. Had no single technical standard been established, it is likely the very slow birth of FM radio would have been delayed by decades. And so, too, AM stereo's future looks questionable in the absence of a decision on the best method of utilizing spectrum space to transmit such material.

Failure to make such a decision is simply an abdication of responsibility to the American public which deserves the benefits of communication service which the spectrum makes possible.

An even more arcane vision of a "deregulated" broadcast environment is to be seen in the area of evolving policy on program content. We are being told that, as I wrote in 1980, "... broadcast programming is a commodity. We are all consumers. And in a free market economy, stations will provide the services that are necessary and desirable in response to consumer pressure. This assumes, however, that all consumers possess an equal 'vote'. In fact, advertisers seek the 18-to-34 age group and heavily discount audiences in other categories."

The French lately embarked upon such a "deregulatory" experiment. The Mitterand government ended the state monopoly on broadcast content and authorized a totally deregulated commercial radio environment. And so we find a recent wire story chronicling the programming of one of the new stations. This rather lusty broadcaster began the late night (2:00 a.m.) presentation of live, in-studio sexual encounters. Yes, that's correct. Replete with sound effects and an announcer describing the activities in progress on the studio floor. The purpose of the program, as announced, was to analyze the mating ritual including the dialogue exchanged by two persons who had never met prior to the evening broadcast and the development of their relationship over a several-hour period. Pure sociology.

Writing about such a program isn't easy because of the obvious potential for puns. But the real fact remains that such a program would probably demonstrate considerable "consumer demand" since radio, in the small hours of the morning, has so slight an audience to start with, Is this the consumer's voice being heard? It certainly is in France where the program is scheduled to become a weekly feature. But is this the purpose to which opening radio programming to marketplace forces should lead?

Perhaps the strangest twist of all is a report to be found in a recent copy of "Channels Magazine". FCC Commissioner Anne Jones was asked to comment on the FCC's policy of determining the qualifications, both financial, legal, and to some extent moral, of individuals and businesses to serve as station licensees. In the moral area the test is essentially concerned with commission of prior crimes of certain categories. RKO General recently lost several television licenses as a result of corporate misdeeds by certain of its employees, and the case has been hotly contested. Commissioner Jones expressed the opinion that the FCC had no business making such judgments about the "fitness" of licensees.

Asked the reporter, "How would you feel if the Mafia moved in on television and radio?"

"Well," she replied, "if they provided a good service . . . "

"If you really mean that, I'm going to quote you," the reporter warned.

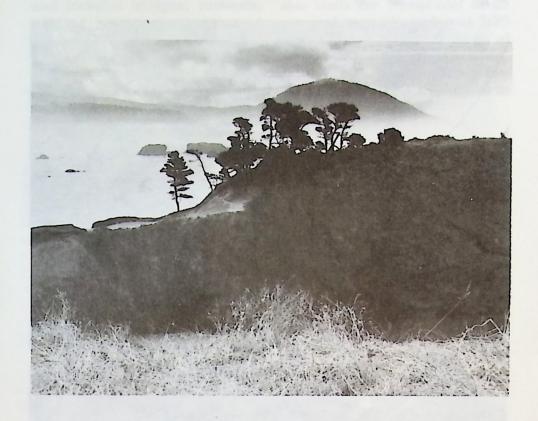
"I'm afraid," she said, "it's going to sound silly."

You're right, Commissioner Jones. It does. The whole business sounds silly -- and dangerous.

The KSOR Listeners Guild will meet Monday, April 12, at 7:45 p.m. at Velada Aldea, 356 N.E. Winchester, Roseburg. See page 38 for details.

Ronald Kramer
Director of Broadcast Activities

# **KSOR** Welcomes Port Orford



Port Orford, Oregon, the latest addition to the KSOR family, is a small, extraordinary coastal community on the road to and from everywhere, if everywhere is on Highway 101. Known as "the westernmost incorporated city in the continental United States," the town of 1100 people is found in the perfect spot to receive KSOR's signal from the mountain relay to the east, and to rebroadcast it without geographical interference to north and south, to the delight of listeners who have awaited its arrival for almost six years.

Mable Edwards is a free-lance writer and former columnist. She moved to Port Orford in 1953 where she and her husband raised three sons. She moved to Bend in 1960, where she lived for 13 years bofore returning to Port Orford. Photos by Jan Gumprecht.

Port Orford was once a quiet hamlet, whose pursuits were those characteristic of Oregon's seasonal natural occupations. But its character has changed over the years to become an interesting blend of originals: newcomers, many of whom follow the traditional occupations; imported artisans seeking the stimulus of nature amid isolation; and retired persons from many professions and fields.

There is serenity and freedom from stress far from the crowd where Curry County sits. As Frances Holstrom wrote, "with (her) back to the world, disdaining it. With (her) back to the world, and (her) feet in the sea, reading its riddles endlessly."

But there are times when one longs for good music and strong drama and the stimulation of lively thinking applied to the events of the times. South coast

# Fine Arts Festival to Celebrate Opening of New Theatre Center



The Center Stage of the new Theatre Arts Center at Southern Oregon State College is one of the many locations of various performances presented during the Fine Arts Festival May 6, 7 and 8. KSOR will broadcast portions of the celebration and festivities live.

A three-day Fine Arts Festival celebrating the opening of the new Theatre Arts Center, will be held May 6, 7 and 8, on the Southern Oregon State College campus in Ashland. The Festival is presented by the SOSC Departments of Theatre Arts, Music, Art and the Lecture and Peforming Arts Committee.

Performances of music, drama, mime and dance are highlighted by the SOSC Theatre Department's premiere production in the new Theatre Arts Center of **The Miser** by Moliere. One of the funniest plays in dramatic literature, this 17th Century French farce, directed by Ron Green, revels in the stock charac-

ters of the earlier Italian farce, and includes intrigue, romance, hidden treasure, chaos and comedy.

The Miser is presented May 6, 7 and 8, at 8 p.m. in the new Theatre Arts Center's Center Stage. Performances also are scheduled for May 12 through 15.

Special performances by the Portland Opera and the Eugene Symphony Orchestra also will highlight the festival. The Opera Theatre Northwest, the touring company of the Portland Opera, performs Face on Barroom Floor. a porary opera by Henry Mollicone, Friday, May 7 at 8 p.m. in the SOSC Music Recital Hall. Also featured in the program is Arts Songs, a series of solo, duet and combination performances. Members of the opera company also lead workshops on Singing the Correct Way, Friday, May 7 at 10 a.m. and 3 p.m.

The Eugene Symphony Orchestra, under the direction of Musical Director William McGlaughlin, performs Saturday, May 8 in the SOSC Recital Hall. The scheduled program features Benvenute Overture to Cellini, by Berlioz; Prelude to the Afternoon of a Faun, by Debussy; Suite No. 1 and No. Stravinsky: Seven 2. bu Studies of Themes by Paul Klee, by Gunther Schuller; and Till Eulenspiegel's Merry Pranks, by Richard Strauss.

Conductor William McGlaughlin also leads the Symphony in an open rehearsal Saturday at 3:30 p.m. McGlaughlin is host of **Saint Paul Sunday Morning**, a weekly program featuring live chamber music, heard Sunday at 9:30 a.m. on KSOR.



Other performances include four Cabaret Shows in the Center Square Theatre. Bruce Marrs and Company present a program of mime, song and dance Thursday, March 6 at 1:30 p.m. and 10:45 p.m. master juggler Ray Jason, from Francisco. San and local musicians Priscilla and .lim Quinby present a Cabaret **Show** at 1:30 p.m. and 10:45 p.m.

The Southern Oregon State College Jazz Band performs with a special guest performance by dancer Carol Hess, Thursday, May 6 at 8 p.m. in the Music Recital Hall. Jazz Band Director Stuart Turner also leads workshops on Jazz Phrasing and

Interpretation Thursday at 10 p.m. and on Jazz History Thursday at 3 p.m.

Other workshops on Thursday include Repertory vs. Stock Lighting Presentation by Robert Peterson, Designer of the Oregon Shakespearean Festival; Dance/Movement Workshop with Carol Hess, SOSC Dance Instructor, and Artistic Director of the Oregon Dance Theatre; Mime Workshop with Bruce Marrs; and Properties Workshop with Paul Martin, propmaster OSFA.



Other Friday workshops include a Physicalizing Shakespeare Deomonstration with Ronald Martell of the New York and New Jersey Shakespeare festivals; a Street Performing Skills Workshop with Ray Jason; and a Costuming Workshop with a costumer from the Oregon Shakespearean Festival. Saturday workshops include an Acting Styles Workshop by Dennis Bigelow of OSFA; Stage Combat Workshop by David Boushey, the leading fight master on the West Coast; and an Instrumental Techniques Workshop with prinicple players of the Eugene Symphony Orchestra.

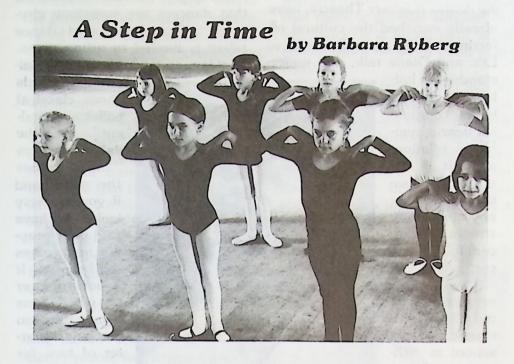
In conjunction with the Fine Arts Festival, the Lecture and Committee Arts Performing presents the Second Annual Spring Arts Celebration Saturday, May 8, from 11 a.m. to 6 p.m. The Spring Arts Festival includes an art show and sale, continuous performances by dancers and musicians, as well as a wine garden featuring classical music.

An art exhibit featuring works by SOSC faculty members is on display daily in the Theatre Arts Center and tours of the Theatre Complex are given on Thursday and Friday.

For more information including a full brochure with pre-registration and ticket information, contact:

Festival of the Arts
Theatre Arts Department
SOSC
Ashland, OR 97520

Or call (503) 482-6346



When browsing through classical ballet literature, one quickly notes the use of words such as ascetic, spiritual, sweat and discipline to describe the ballet. A visit to the Oregon State Ballet School on Ashland's plaza helps to explain these opposites. Its atmosphere lies somewhere between a convent and a boxing gym. It is a serious place.

The school's directors, Eric Hyrst and his wife, Diane Gaumond-Hyrst, bring to the school lifetimes of international training and professional achievement in ballet and theatre.

Barbara Ryberg contributes book reviews to the GUIDE, and she has recently joined the board of the State Ballet of Oregon. Photos by Robert A. Powell His background as premier danseur, choreographer, and artistic director for major companies, spans England, Canada, and America; hers spans Canada and America.

The Hyrst-Gaumond team are building The Oregon State Ballet School on the model of the great national ballet schools, where dance instruction is part of the student's total instructional program. "One does not become a dancer by studying once a week," is a frequent refrain of the Hyrst-Gaumond team.

However, it would be incorrect to view the school as the sole goal of this ambitious couple. Equally important is its parent company, The State Ballet of Oregon, whose sell-out peformances last summer at Britt, and last fall at the Angus Bowmer Theatre, have already enriched the cultural offerrings of the area. To listen to Eric and Diane talk, one under-

stands that ballet schools and ballet companies bear a symbiotic relationship. It is the school that assures the company of a steady stream of dancers to to fill its corps.

If an eyebrow or two rises at the notion of a classical ballet school in Ashland, the Hyrst's suggest thinking

of it this way: Dancers have to come from somewhere! Eric Hurst demonstrates his philosophy when he jumps from a chair and exclaims, "MOUNTAINS ARE NOT BARRIERS." He elaborates when he further explains that small towns tucked in the mountains are no more than areas of seclusion for what may turn out to be some mighty fine talent. The Ashland school and company is already the beneficiary of such talent with young people coming to study from as far north as Roseburg and as far south as Redding.

It is true that in America, classical ballet schools and companies are in major cities. That tends to give the false impression that dancers are somehow citybred. Or, worse, that dance talent is limited to urban areas. That impression is dispelled by Bal-

anchine's words about classical ballet and "talent" for the dance. He says "...first comes the sweat..and if you are very lucky and have said your prayers, next comes the beauty." It is not a matter of where one comes from, so much as a matter of how far one wishes to

Diane Gaumond-Hyrst furthers this idea when she expresses her philosophy that dancers are more than "dumb bodies." She views the body as an instrument, whose development and progress is more "organic" than intellectual. Of performance, she says, "...it presents ballet in its right dimension. The better technicians and the better performers you have, the better dimension you have. This is why discipline is important..."

The State Ballet of Oregon has performances scheduled in northern California and Oregon. Each performance is preceded by a master class. It is this device which enables the Hyrst-

Gaumond team to identify wouldbe professional dancers. Students of ballet are invited to participate in a class directed by ballet master. Eric Hyrst. takes the students through barre warm-up, floor exercises. diagonal steps. **Promising** students are then invited to join the Oregon State Ballet School for futher training. Those who do, know that there is a company which they may one day audition to join. This is important because the company offers a range of ability and experience necessary for a beginning student to observe.

Eric Hyrst is thoughtful when he says, "our cities are not secure any more. We need to provide better places for artistic talent to blossom and grow." With sellout performances by great ballet

The State Ballet hosts its Annual Primavera Ball Saturday, April 17, from 9 p.m. to 2 a.m. at the Mark Antony Hotel in Ashland. The Ball features a dance band, hor d'oeuvres, and a demonstration of choreography. During a break, the State Ballet will auction off the following donated services:

Mark Antony Hotel—Overnight accommodations for two with Champagne Brunch

Cedarwood Inn—Two nights accommodations for two in Bridal Suite

Barbara Ryberg—Dim Sum (Chinese) lunch for six
Neil Creek House—One night Bed and Breakfast for

Coachhouse Inn-One night Bed and Breakfast for

Jacksonville Inn—Prime Rib dinner for two
Change of Heart—Dinner for two with wine
Schwabenhaus—Dinner for two with wine
Jacksonhouse—Dinner for two
State Ballet—One private Ballet lesson

dancers in our cities an indication that there is popular support for the dance, it is about time small communities begin to build companies.

The Oregon State Ballet School and The State Ballet of Oregon are more than experiments. They are a reality, bolstered by active community support and an enthusiastic board of directors. Indeed, many of us consider classical ballet in Ashland to be a step in time.



Advance registration may be made at the Mark Antony Hotel. Ticket price is tax-deductible.

Also on Saturday, April 24, The State Ballet presents two performances of new works at the Southern Oregon State College Music Recital Hall at 2:15 and 8:15 p.m. For more information call (503) 482-1332.

# The Right Space



**Carol Hess** 

By the time Carol Hess was five years old, she was taking dancing lessons from her mother who had her own school in New York. "But before that, I used to hang around the studio and watch classes and I would know everybody's dances."

Carol's mother had once been a professional dancer who worked with big bands in nightclubs.

At age twelve Carol decided she didn't want to dance anymore. "When I quit, it was all right with my mother. I didn't really have

Betty Huck is an irregular contributor to the GUIDE. She lives in Ashland, where she says she is still waiting to be discovered. Betty also hosts Friday Night Jazz on KSOR.

#### by Betty Huck

any pressure from her to dance at all."

But a year later when Carol saw some dance that was really exciting to her, she decided she wanted to be a dancer after all and went back to it with a passion. At fifteen she studied ballet at the American Ballet Theatre and began to work with community theatre groups doing musicals like The Music Man, Kiss Me Kate, and Guys and Dolls. She entered Barnard as a math major but also took as many dance classes as she could find time for.

In Carol's sophomore year, choreographer Janet Soares invited her to go to England for the summer for seven weeks to perform dances based on the legends of King Arthur. The dancers performed in the ruins of an abbey that had been bombed out in World War II. When Carol came back to school in the fall, she changed her major to dance.

"It was a real turning point," says Carol. "I realized that as you get really advanced in math you have to spend hours in a room proving theories. It was like a game. Except I liked dancing too and I didn't want to spend all my time with this game. I really wanted to dance."

In the meantime Carol's mother was teaching adult tap classes at Carniegie Hall. The classes grew from three small classes a week to fifteen large ones. Carol demonstrated the steps for all the classes because her mother had begun to be troubled with arthritis in her hands and feet. As it turned out, all that tap dancing gave Carol extremely good footwork.

When Carol graduated from college, she taught children's dance twice a week at a private school and danced with several dance companies. She also went

I view dance as a growing art, using whatever we know to create new things

on college tours with the Rondo Dance Theatre. She was so busy that she actually made her living as a dancer. "It's a funny thing about dance," she says. "you have to do a lot of things in order to make a living.

Carol had been coming to Ashland for vacations where she met the original members of Oregon Dance Theatre (ODT). She taught some classes for them and did choreography for some of their concerts. When she finished her master's degree in dance, she returned to Ashland to take over as director of ODT. "I really like the people and I liked what was happening out here. There isn't so much competition for the same performing spaces." In New York there are 500 to 600 small dance companines all vying for the same places to perform. She also found a place for herself in

the theatre department at SOSC teaching two classes a quarter.

Even though Carol lives in Ashland, she still travels doing concerts and teaching stints. Last summer she taught and performed in Amsterdam and in Boston. In February of this year she flew to New York for the weekend to dance in Morton Gould's Tap Dance Concerto at Avery Fisher Hall. The concerto was first performed in 1953 by Daniels. Danny choreographer for the movie, Pennies from Heaven. Carol is the first woman to dance the concerto. "Everyone does their own choreography. The sounds are written in the score. It's like a percussion score. But the way these rhythms are accomplished is up to the dancer."

Carol also has a solo tap dance concert she performed in New York before moving to Oregon. She will be doing that concert in the new theatre building at SOSC the last weekend in May. The first weekend in April ODT will come together with the Human Dancing Company and the Eugene Ballet to do an all Bach concert in the Music Recital Hall at SOSC.

Carol Hess sees ODT as a company with a contemporary direction. "I view dance as a growing art, using whatever we know how to create new things. I guess as an audience, I like to be moved when I see something. I want to leave the theatre feeling that I've seen something that I've never seen before."

# CARTOONING:

# The Art of Drawing Funny

by J. F. Duggan



Russell Myers, 43, was born in Pittsburgh, Kansas. He and his wife and two children moved to southern Oregon more than a year ago. Though his cartoon strip is nationally syndicated, there are no newspapers in Oregon that carry it ... yet.

Bert Fox photo: Copyright 1982 Medford Mail Tribune

The wart-nosed witch on the facing page is anything but wicked. In fact, that mischievous smile is the sign of success for Broom Hilda's creator, Russell Myers, who describes his specialized art form as "drawing funny."

Myers remembers his childhood as a series of Sunday mornings when he couldn't wait to get the funnies. His paper route money went for comic books and out-of-town newspapers with different comics. He always knew he wanted to be a cartoonist. In junior

high school he sat in the back of the class so he could draw, and he took art classes whenever he could.

His college professor father insisted Myers go to college. So he did, gaining a degree in commercial art. But it wasn't cartooning; there were no formal classes in the subject. "I taught myself," he says, "There was nobody to teach me." Would-be cartoonists can learn from Myers' method—he copied the comics he enjoyed as a child.

He began submitting strips to the syndicates when he was 16. He tried a variety of characters, from cowboys to policemen to couples, all without success. To earn a living after college he joined the staff of a greeting card company. For ten years he spent his days drawing greeting cards and his nights working on cartoon strips.

One day a friend said, "Draw a witch" and Broom Hilda was born. Myers dressed his creation in marine underwear and one droopy sock. Warts and all, Broom Hilda succeeded where others had failed. This month she celebrates her twelfth birthday as a national and international cartoon figure.

Broom Hilda has one purpose in life: to make people laugh. Myers sees himself as the artist as comedian. He admits that, like stage comics, he was a smart aleck in school. To think funny

he relies on memory, instinct and experience. He says it's a blend of visual and verbal humor. "The success of humor is the element of surprise. The best stuff just falls out of your head and surprises you."

He can't be funny every day, however, and admits there are days when it flows and days when it doesn't. He's required to do a strip every day, but he says "I don't do one every day. I do them

in bursts of two or three a day." Right now he's a year ahead, which allows him time for his hobbies -- automobiles and old radios. He's also a fan of old radio shows and a regular listener to KSOR's Vintage Radio.

Myers gained a familiarity with the demands of commercial art when he was with the greeting card company, and he compares cartooning by calling it "joke by demand." To him, cartooning is a unique form of art, and he doesn't entertain comparisons with fine art. "The painter can't do what I do, and vice-versa." A cartoon strip, he feels, is its own specialty, and he wouldn't attempt to do a single panel cartoon. "I think in a series," he says, and goes on to tell of how he became the specialist in series-type cards while at the card company.

> After thirty years of drawing cartoons. Myers and his friend Broom Hilda are a true success story. A Broom Hilda television production is in the making, and the figure is recognizable even in areas where the strip isn't carried. Still, Myers the artist keeps trying to improve. "After thirty years, I wish it were better." So every day a combination of discipline and love for his work finds him at the drawing board, asking Broom Hilda to help him make people laugh.



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# **Blues News:**

# Who's Been Talking?

#### by John Gaffey

John Gaffey hosts a program that features the Blues, Mondays at 10 pm on KSOR.

The Rogue Valley is fortunate, considering its small population and location hundreds of miles from a major metropolitan area, in that it has played host to some of the finest contemporary blues bands. Nationally-known artists such as Albert Collins, Albert King, Charlie Musselwhite, and Canned Heat have played the area. Lesser known, but not less talented, groups have also played here, such as Little Charlie and the Nightcats, a hot jumping blues quartet out of Sacramento, and the Robert Cray Blues Band, originally from Eugene, now located in Portland. Both bands play extensively on a circuit that takes them between Seattle and San Francisco, and it would seem only a short matter of time before the Cray Band breaks out of its West Coast ramblings and makes a name for itself nationally.

The Robert Cray Blues Band has one album out, Who's Been Talking?, issued in 1980 on the Tomato Music label and, regrettably, already out of print. It's an excellent first effort and if you can find it, buy it. In the winter 1980-81 issue of Living Blues, the magazine reports on a national awards program devoted solely to the blues. It was held in Memphis, Tennessee, by the Blues Foundation and was called "The First Annual W.C. Hardy Blues Awards". Besides establishing the usual Hall of Fame and picking best blues artists of the year in various categories, they also ranked the top 30 albums of the 79-80 year. Based upon a poll of critics, magazine correspondents, editors, record producers, authors, radio stations, record dealers, agents, folklorists, and blues societies across the United States and overseas, Who's Been Talking? scored 12th along with B.B. King's Live at Ole Miss, behind such names as Professor Longhair, Albert Collins, Magic Sam, Lonnie Brooks, Alberta Hunter, Son Seals, and Little Milton. That's excellent company.

Recorded in Los Angeles, the personnel on the album consist of the present band minus alto saxist Warren Rand, plus several studio musicians on five of the cuts. On the other five cuts Robert is credited with writing. He alone from the band plays with the studio cats, a situation he says occurred because he wasn't fully prepared the first time down. He feels these cuts perhaps aren't as tight and hip as the band cuts, but that could be just the misgivings of an artist and leader who obviously takes immense pride and care in his and the band's work.

One of the big differences between the album and their live work is in the forceful contributions of vocalist/harmonica player Curtis Salgado. On the album Curtis is held back in a support role, whereas live he shares many of the lead chores with Robert. Robert says this came about because the album was originally conceived by the producer, Bruce Bromberg, as featuring Robert Cray with the band as sidemen.

Onstage, Curtis is the sulking bad boy of the band, blowing lung-bursting harp and



(\* by a name indicates a composer's birthday)

# SUNDAY SUNDAY SUNDAY SUNI

#### 7 am Ante Meridian

Your companion in the early Morning! A.M. combines jazz with classical music and includes daily features such as Arts Calendar and segments from "Morning Edition." Sunday A.M. features Rewiring Your World, heard at 8:30.

#### 9:30 Saint Paul Sunday Morning

The Saint Paul Chamber Orchestra and an outstanding roster of guest artists are featured in this series of 90-minute programs exploring the unique world of chamber music. Featured are lively conversations with guests and series host and conductor Bill McGloughlin.

April 4 Performances by the University of Minnesota Wind Ensemble perform works by Sousa, Vaughn Williams, Arnold, Handel, Bernstein, Persichetti, Bencrusciotto, Dello Joio, Zdechlik, and Goldman.

April 11 "Easter Organ Program"—Organists Layton James and Philip Brunelle perform at the Cathedral of Saint Paul. Among the works featured are "Toccata" by Widor; Chorale prelude ("Christ ist erstander") by Bach; and Messiaen's Outburst of Joy.

**April 18** Jean-Pierre Rampal and members of the Saint Paul Chamber Orchestra perform.

April 25 In an all-Beethoven program pianist Jeffrey Siegel and members of the Minnesota Orchestra perform. Piano Trio

No. 7 in B-flat Op. 97 ("Archduke"), and Sonata No. 8 in C for piano, Op. 13 ("Pathetique").

11 am The Sunday Show A weekly fivehour program devoted to all aspects of the arts. The unique and eclectic format includes art news, criticism, commentary, interviews, documentaries, events and performances, often transmitted live from locations across the country and around the world.

April 4 From Broadway to Beethoven, New Wave to new drama, this exuberant survey of the arts celebrates the events, people and ideas which shape our culture.

**April 11** The glittering world of music, theatre, film and photography meet in this eclectic, exuberant program—the only national radio showcase for the arts.

April 18 This lively and unique program travels to the heart of the arts with live performances, intriguing interviews, and a kaleidoscope of commentaries, people, sounds, and ideas.

**April 25** An upbeat, celebratory exploration of the world of the arts—and the artists who shape it.

#### 4 pm Siskiyov Music Hall

Classical music from the Renaissance to the Contemporary.

April 4 BACH: Cantata No. 182 for Palm Sunday

We try to keep program listings as accurate as possible. All listings are subject to last minute changes. If you have any questions about the program schedule, call KSOR at (503) 482-6301.

# Legendary guitarist Andres Segovia

discusses his life and career on

# The Sunday Show

heard
11 a.m. - 4 p.m.
on KSOR



April 11 BACH: Easter Oratorio, BWV 249

April 18 HAYDN: Mass in Time of War
April 25 RESPIGHI: Pines of Rome

#### 6:30 pm All Things Considered

The weekend version of the daily news magazine.

#### 7:30 pm The Chicago Symphony

In his 13th year as Music Director, Sir Georg Solti leads the Chicago Symphony Orchestra in a series of broadcast concerts. Made possible in part by a grant from Amoco.

April 4 James Levine conducts the Chicago Symphony with the Chicago Symphony Chorus, support cast from the Chicago Lyric Opera Center for American Artists, and special guests soloists in a performance of Verdi's Opera, Macbeth. (Because of this special three-hour broadcast, Word Jazz will not be heard.)

April 11 In this week's broadcast concert by the Chicago Symphony, guest conductor Klaus Tennstedt leads the Orchestra in a program devoted to the performance of Symphony No. 8, in C Minor, by Anton Bruckner.

April 18 Sir Georg Solti conducts the Chicago Symphony in a program that features Symphony No. 1 in C, Op. 21, by Beethoven; Variations for Orchestra by Carter; and two works by Claude Debussy: Prelude to the Afternoon of a Faun; and La Mer.

April 25 Conductor Raymond Lepard welcomes guest soloist Dale Clevenger (horn), and the Women of Chicago Chorus in a program that features Mozart's Serenade No. 13 in G, K. 525; Nocturnes for Orchestra by Debussy; Three Colloquies for Horn and Orchestra by William Schuman; and Der Rosenkavalier Suite, by Richard Strauss.

#### 9:30 pm Ken Nordine's Word Jazz

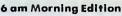
Ken Nordine is host, talent and creator of this weekly free form audio romp through words, sounds, music and poetry.

#### 10 pm Weekend Jazz

Everything—swing, straight-ahead, free bepop—you name it. Your Sunday night host is Zachari Brown.

2 am Sign-Off

# MONDAY MONDAY MONDAY



Just like **All Things Considered**, only more. A lively blend of news, features and commentary that gets you up, and gets you informed.

#### 7 am Anto Moridian

Your Monday host is Tom Olbrich.

#### 9:45 am European Profiles

#### 10 am-2 pm First Concert

Your host is John Baxter.

\*April 5 SPOHR: Duo for Violin and Viola, Op. 13

April 12 SCHUMANN: Symphony No. 1 in B-flat, Op. 38 ("Spring")

April 19 TELEMANN: Overture in C (Watermusic: "Hamburger ebb and Fluht")

April 26 BRITTEN: Variations on a Theme of Frank Bridge, Op. 10

10 am April 19 Special—Santa Fe Chamber Music Festival Recital. This program features a performance of Fantasy for Violin and Piano in C Major; by Schubert; Cello Sonata in F, Op. 40, by Shostakovich; and Violin Sonata in C Minor, Op. 45, by Grieg.

#### 12 KSOR News

Featuring "In the Public Interest," Calendar of the Arts and Air Quality Report.

#### 2 pm New York in Concert

This series of two hour-long performances from New York City features concerts from the Frick Collection and the Chamber Music Society of Lincoln Center.

April 5 The Chamber Music Society of Lincoln Center presents a program featuring Haydn's String Trio in C; Beethoven's Piano Quartet in E Flat, Op. 16; "Winter Pages by Rorem; and Piano Quartet in E Flat, Op. 32, by Dvorak.

April 12 The Chamber Music Society of Lincoln Center presents a program featuring Haydn's Divertimento "The Birthday; String Quartet No. 2, by Janacek; Sonata for Cello and Piano by Barber; and String Quartet in D, K. 575, by Mozart.

### How Did You Get This Guide? 4-82

If you had to beg, borrow or steal to get this copy of the KSOR GUIDE, you might be interested to know that you can have the Guide sent directly to your home or business every month. Subscribe and become a member of the KSOR Listeners Guild. Your membership provides you an effective channel for input on KSOR's programming, policy, etc. It also guarantees you voting priviledges on important station matters, preferred ticket prices at special events—and of course, your own subscription to the KSOR GUIDE.

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1250 Siskiyou Blvd.	Card No.
Ashland, OR 97520	Expires

# Sunday

7:00 Ante Meridian 9:30 St. Paul Sunday Morning 11:00 Sunday Show 4:00 Siskiyou Music Hall 6:30 All Things Considered 7:30 Chicago Symphony 9:30 Ken Nordine's Word Jazz 10:00 Weekend Jazz

# **Programs and Spe**

The Sunday Show, a new weekly five-hou program devoted to all aspects of the arts is hear Sunday from 11 a.m. to 4 p.m. Beginning April 5 Saint Paul Sunday Morning is heard at 9:3 a.m. and New York in Concert moves to Monda at 2 p.m.

The Saint Louis Symphony Orchests. presents a series of broadcast concerts, under the direction of Leonard Slatkin, Wednesday at 2 p.13 Radio Experience specials are heard Wed nesday at 4 p.m.

A new series of concerts featuring the San Fran cisco Symphony Orchestra, under the directio of Edo de Waart, is heard Friday at 2 p.m. Maria McPartland's Piano Jazz returns for a ne season of programs heard Friday at 4 p.m. begin ning April 4.

The Lyric Opera of Chicago is heard Saturda A series of recitals from the Santa Fe Chamb 22 at 10 p.m. KSOR hosts a live Listener Call-II

# Monday

#### 6:00 Morning Edition Ante Meridian 7:00 9:45 European Profiles 10:00 First Concert 12:00 KSOR News 2:00 New York in Concert 4:00 NPR Journal 4:30 Chatterbox 5:00 All Things Considered 6:30 Siskivou Music Hall 9:00 Lord Peter Wimsey 9:30 Sherlock Holmes 10:00 FM Rock

# Tuesday

6:00

7:00

9:45

10:00

12:00	KSOR News
2:00	Chicago Symphony
4:00	NPR Journal
4:30	Spider's Web
5:00	All Things Considered
6:30	Siskiyou Music Hall
9:00	Midnight
9:30	Nightfall
10:00	Rock Album Preview
10:45	FM Rock

**Morning Edition** 

Ante Meridian

900.Seconds

First Concert

# Wedneso

6:00

7:00

9:45

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KSOR
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# cials at a Glance



at 11 a.m., beginning April 24.

Music Festival is heard April 19 through Wednesday, April 28 at 7:30 p.m.

# Saturday

7:00	Ante Meridian
10:00	Jazz Revisited
10:30	Micrologus
11:00	Metropolitan Opera
	Lyric Opera of Chicago
2:00	Studs Terkel
	Almanac
3:00	Communique
3:30	Music Hall Debut
4:00	Siskiyou Music Hall
6:30	All Things Considered

7:30 Pickings 8:00 Prairie Home Companion

10:00 Jazz Alive

Friday

# Thursday

The bally	
6:00	Mor
7:00	Ante
9:45	Vene
10:00	First
12:00	KSO
2:00	L.A.
4:00	New
5:00	AIIT
6:30	Sisk
9:00	Natio
10:00	FM R
	7:00 9:45 10:00 12:00 2:00 4:00 5:00 6:30 9:00

6:00	Morning Edition
7:00	Ante Meridian
9:45	Veneration Gap
10:00	First Concert
12:00	KSOR News
2:00	L.A. Philharmonic
4:00	New Dimensions
5:00	All Things Considered
6:30	Siskiyou Music Hall
9:00	National Radio Theatre
10:00	FM Rock

6:00	Morning Edition
7:00	Ante Meridian
9:45	BBC World Report
10:00	First Concert
12:00	KSOR News
2:00	San Francisco
	Symphony
4:00	Marian McPartland's
	Piano Jazz
5:00	All Things Considered
6:30	Siskiyou Music Hall
8:00	New York
	Philharmonic
10:00	Jazz Album Preview
10:45	Weekend Jazz

April 19 The Frick Collection Concert Series presents a program featuring the Eastman Trio. Works include Trio Pathetique in D Minor by Glinka; Three Nocturnes by Bloch; Trio in F Minor by Dvorak; and Trio in A Minor by Ravel.

April 26 To be announced.

#### 4 pm NPR Journal

Some programs provide in-depth analysis of breaking news stories. Others are sound portraits and profiles of prominent figures in music, literature, politics and the arts.

#### 4:30 pm Chatterbox

Stories, poetry, songs and drama for children and adults. Produced and directed by David Maltby. The Chatterbox Gang includes John Sain, Traci Batchelder, Ray Banns, and Ben and Eileen Dover.

#### 5 pm All Things Considered

Susan Stamberg and Sanford Ungar cohost this award-winning news magazine.

#### 6:30 pm Siskiyou Music Hall

April 5 SHOSTAKOVICH: Symphony No. 5 in D minor

April 12 WAGNER: Overture and Venusberg Music from "Tannhauser"

April 19 DVORAK: Symphony No. 7 in D Minor, Op. 70

April 26 BEETHOVEN: Sonata for Piano and Violin No. 10 in G, Op. 96



**9 pm Lord Peter Wimsey** The adventures of novelist Dorothy L. Sayer's dapper detective is featured in serialized dramatizations.

April 5 Unnatural Death "Miss Climpson Investigates" (Final episode) Miss Climpson finds proof that Vera Findlater, whose battered body has just been discovered, lied to the police.

April 12 Whose Body? "The Body in the Bath" A respectable Battersea architect has discovered a corpse in his bathtub. Lord Peter is called upon to investigate when the architect is arrested as a murder suspect.

April 19 Whose Body? "Disappearance of a Financier" Inspector Parker attempts to locate Sir Reuben Levy, a financier who is mysteriously absent the morning after the bathtub copse is discovered.

April 26 Whose Body? "Lunch at Lady Swaffman's" An advertisement seeking the owner of the golden pince-nez elicits a response from an elderly gentleman who claims to have lost it on the train.

9:30 pm The Adventures of Sherlock Holmes A serialized collection of Sir Arthur Conan Doyle's stories about the legendary sleuth Sherlock Holmes.

April 5 "Shoscombe Old Place" Holmes' task is to discover the significance of several sinister clues: a human bone in a furnance, the modern contents of an 18th century coffin, and a prize-horse owner's furtive trips to a church crypt at night.

April 12 "The Dying Detective" Holmes is near death and rejects Watson's services for those of the one man who can cure the dying detective—if he feels so inclined.

April 19 "The Golden Pince-Nez" An elderly invalid's secretary has been found in his employer's study, a victim of a deep knife wound. Sherlock Holmes is called in to investigate.

April 26 "The Solitary Cyclist" Holmes is asked to investigate a bicyclist's mysterious habit of appearing and then vanishing without a trace.

10 pm FM Rock Monday night features the Blues with host John Gaffey.

2 pm Sign-Off

# TUESDAY TUESDAY TUESDAY

#### 6 am Morning Edition

#### 7 am Ante Meridian

Howard LaMere is your host Tuesday through Friday

#### 9:45 am 900 Seconds

A public affairs program produced by KSOR. This month features a four-part series that explores the impact of budget cuts at Southern Oregon State College, the region's only four-year post-secondary educational institution.

#### 10 am-2 pm First Concert

April 6 J.S. BACH: Concerto No. 2 in E for Violin and Orchestra, BWV 1042

April 13 GERHARD: Wind Quintet (1928)

April 20 STRAUSS: Don Juan, Op. 20
April 27 VILLA-LOBOS: Suite Populaire
Bresilienne

#### 10 am April 20 Special—Santa Fo Chamber Music Festival Recital

This program features a performance of Violin Sonatina in C Minor, BWV 1017, by Bach; Introduction and Variations "Trock 'ne Blumen" by Schubert; and 24 Preludes, Op. 28, by Chopin.

#### 12 n KSOR News

#### 2 pm The Chicago Symphony

In his 13th year as Music Director, Sir Georg Solti leads the Chicago Symphony Orchestra in a series of broadcast concerts. Made possible in part by a grant from Amoco.

April 6 (Begins at 1 pm) James Levine conducts the Chicago Symphony with the Chicago Symphony Chorus, support cast from the Chicago Lyric Opera Center for American Artists, and special guest soloists in a performance of Verdi's Opera, Macbeth.



April 13 In this week's broadcast concert by the Chicago Symphony, guest conductor Klaus Tennstedt leads the Orchestra in a program devoted to the performance of Symphony No. 8 in C Minor, by Anton Bruckner.

April 20 Sir Georg Solti conducts the Chicago Symphony in a program that features Symphony No. 1 in C, Op. 21, by Beethoven; Variations for Orchestra by Carter; and two works by Claude Debussy: Prelude to the Afternoon of a Faun; and La Mer.

April 27 Conductor Raymond Lepard welcomes guest soloist Dale Clevenger (horn), and the Women of Chicago Chorus in a program that features Mozart's Serenade No. 13 in G, K. 525; Nocturnes for Orchestra by Debussy; Three Colloquies for Horn and Orchestra by William Schuman; and Der Rosenkavalier Suite, by Richard Strauss.

#### 4 pm NPR Journal

#### 4:30 pm Splder's Web

Stories of adventure for children and adults



#### 5 pm All Things Considered

#### 6:30 pm Sisklyou Music Hall

April 6 HANDEL: Organ Concerto No. 4 in F, Op.4

April 13 MOZART: Piano Concerto No. 25 in C. K. 503

April 20 LISZT: Hungarian Fantasy
April 27 SCHUBERT: Symphony No. 9 in

#### 9 pm Midnight

Midnight is a series of original mystery dramas written for radio.

**April 6 Details, Details** Two jovial sailors get shanghaied aboard a mysterious ship with an ominous cargo.

April 13 Toltec's Tomb

April 20 A Case of the Gothic Blues

April 27 The Lascar's Hand

#### 9:30 pm Nightfall

A series from the CBC of original and adapted half-hour stereo dramas focussing on tales of horror, suspense and the supernatural.

April 6 Child's Play by Arthur Samules. A young couple returns to the country house where the woman's parents were murdered many years before.

April 13 The Fatal Eggs by Mikhail Bulgakov, adapted by Arthur Samules. This 1952 satire on bureaucracy starts with the invention of a red ray, features a mix-up between hens' eggs and snakes' eggs, and ends with anacondas and rattlers as loing as city blocks.

April 20 The Stone Ship A becalmed ship in mid-ocean discovers another vessel which appears to be deserted. As they draw near to investigate, they futher discover that the mysterious vessel is made entirely of stone.

April 27 Gerald by Bill Gray A mysterious stranger enlists the services of a ten-year-old boy to terrorize a small town with diabolical acts.

#### 10 pm Rock Album Preview

The recording is supplied by Home At Last Records, Ashland.

10:45 pm FM Rock

2 am Sign-Off

# WEDNESDAY WEDNESDAY WEDNESD

6 am Morning Edition

7 am Ante Meridian

9:45 am BBC Newsreel

10 am-2 pm First Concert

April 7 HOVHANESS: Symphony No. 4, Op. 165

April 14 SOLER: Quintet No. 2 in F for Harpsichord and Strings

April 21 BEETHOVEN: String Quartet No. 2 in E Minor, Op. 59

April 28 MAHLER: Symphony No. 7 (Song of the Night)

#### 10 am April 21 Special—Santa Fe Chamber Music Festival and Recital

This program features a performance of Sonatina for Violin and Piano, Op. 100 by Dvorak; Sonata for Solo Violin, by Bartok and Four Impromptus D. 935, by Schubert.

12 n KSOR News

#### 2 pm Saint Louis Symphony Orchestra

Under the direction of Leonard Slatkin, the Saint Louis Symphony Orchestra presents a broadcast series of 26 concerts. Intermissions feature conversations with guest conductors and soloists.

April 7 Leonard Slatkin conducts the Saint Lois Symphony Orchestra in "Three Places in New England" by Charles Ives; and Beethoven's Symphony No. 9 in D Minor, Op. 125, ("Ode to Joy") with soprano Phyllis Bryn-Julson, mezzo-soprano Florence Quivar, tenor Neil Rosenshein, and bass Ezio Flagello.

April 14 Catherine Comet conducts Stravinsky's Suite from "The Firebird"; and Leonard Slatkin conducts Norman Dello Joio's Concertante for Clarinet and Orchestra, with soloist George Silfies; and Symphony No. 7 by Antonin Dvorak.

April 21 Leonard Slatkin conducts "Appalachian Spring" by Aaron Copland; Ravel's Concerto in G Major for Piano and Orchestra with soloist John Browning; and



**Music Director** 

Leonard Slatkin
leads the
Saint Louis
Symphony Orchestra

in a series of broadcast concerts heard

2 p.m. Wednesday on KSOR

the original version of Robert Schumann's Symphony No. 4 in D Minor, Op. 120.

April 28 Leonard Slatkin conducts the Saint Louis Symphony Orchestra in the world premiere of Rhian Samuel's Elegy-Symphony; Edouard Lalo's Symphonie espagnole for Violin and Orchestra, Op. 21, with soloist Shlomo Mintz; and Symphony No. 6 in B Minor, Op. 74 ("Pathetique") by Tchaikovsky.

#### 4 pm Radio Experience Specials

This series focuses on one aspect of contemporary culture with a series of weekly half-hour programs. Producer Keith Talbot blends satire, original music, actualities, drama and essays with state-of-the-are production techniques to create these unique stereo presentations.

#### 4:30 pm Spider's Web

#### 5 pm All Things Considered

#### 6:30 Siskiyou Music Hall

April 7 SCHUMANN: Fantasia in C, Op. 17

April 14 HAYDN: Symphony No. 47 in G, Hob. I:47

April 21 THOMSON: Louisiana Story (Suite)

April 28 BRITTEN: Sonata in C for Cello and Piano

#### 7:30 pm April 28 Special—KSOR Listener Call-In

KSOR hosts a live telephone call-in program beginning at 7:30 pm. Ronald Kramer, Director of Broadcast Activities; Gina Ing. Director of Resource Development; and John Baxter, Program Director; will be on hand to answer listners' questions.

#### 9 pm Vintage Radio

Radio is in its new "Golden Age," but here's a fond look at the first one. The program highlights some of the best—and worst—of radio drama and entertainment.

#### 9:30 pm Talk Story

Talk Story, in Hawaiian vernacular means to "Tell a Story," Lawson Inada hosts this excursion into the minds and hearts of the area's inhabitants.

#### 10 pm FM Rock

#### 2 am Sign-Off



# THURSDAY THURSDAY THURSDAY

6 am Morning Edition

7 am Ante Meridian

#### 9:45 am Generation Gap

Senior Citizen's news, views and events are the focus of this series, produced by KSOR. Host: Marjorie McCormick.

#### 10 am-2 pm First Concert

April 1 RACHMANINOFF: Piano Concerto No. 1 in F-sharp Minor, Op. 1

**April 8** REGER: Quintet for Clarinet and Strings, Op. 146.

April 15 PAGANINI: Violin Concerto No. 2 in B Minor, Op. 7

**April 22** HAYDN: Symphony No. 45 in F-sharp minor

April 29 PURCELL: Come ye Sons of Art

#### 10 am April 22 Special—Santa Fe Chamber Music Recital

This program features a performance of Solo Cello Suite No. 54, BWV 1010, by Bach; Violin Sonato in C Minor, Op. 30, No. 2, by Beethoven; and Pictures at an Exhibition by Mussorgsky.

#### 12n KSOR News

#### 2 pm The Los Angeles Philharmonic

The Los Angeles Philharmonic, under the direction of Carlo Maria Giulini, is heard in its 1981 broadcast season. Intermissions feature a variety of historical recordings as well as interviews.

April 1 Helmuth Rilling conducts the Los Angeles Philharmonic in a performance devoted to three works by Haydn: Cantata, The Tempest; Sinfonia Concertante; and Mass No. 11, Creation.

April 8 Conductor Myung-Whun Chung welcomes cellist Yo-Yo Ma in a performance that includes Notations by Boulez; Cello Concerto by Elgar; and Symphony No. 3 by Dvorak.

**April 15** Conductor Myung-Whun Chung welcomes flutists James Galaway and James Walker in a program that includes Symphony No. 29, K. 201, by Mozart;

Concerto for Two Flutes by Cimarosa; and Pied Piper Fantasy for Flute and Orchestra (World Premiere) by Corigliano.

April 22 Conductor Michael Tilson Thomas welcomes soloists Sidney Weiss, violin; Jeanne Weiss, piano; and the Los Angeles Master Chorale in a performance that includes Concerto for Violin and Keyboard by Haydn; Orchestral Set No. 2, by Ives; Trois Nocturnes by Debussy; and La Valse by Ravel.

April 29 Simon Rattle conducts the Los Angeles Philharmonic in a program that includes Suite, Der Rosenkavalier by Strauss; Symphony No. 4, by Sibelius; and Le Sacre du Printemps by Stravinsky.

4 pm New Dimensions New Dimensions tracks and explores the myriad ways in which human society is changing. It features probing, in-depth interviews with leading figures in health, education, science, psychology, religion, the arts and humanities. Funded in part by a grant from Tetra-Med, Medical Transcription Service, Medford.

April 1 The authors of The Psychic Healing Book, Amy Wallace and Bill Henkin, talk about how each of us has the capacity for self healing, reading auras and contacting spirit guides.

# New Dimensions

A series of probing, indepth interviews with leading figures in health education, science and the humanities.

4 p.m. Thursday
Funded in part by
Tetra-Med
Medical
Transcription Service
Medford

**April 8** Dr. Fritjof Capra, the renowned physicist and author of **The Tao of Physics**, turns his attention to the sweeping social changes brought about by what he describes as "the rising culture".

April 15 Moira Timms, the author of Prophecies and Predictions: Everyone's Guide to the Coming Changes, discusses the many ways in which many of the world's prophetic legends strikingly intersect.

April 22 Widely known as a meditation master, teacher, scholar and artist, Chogyam Trungpa is one of the foremost exponents of the Buddhist tradition.

**April 29** Joseph Chilton Pearce discusses meditation, child development, and ways to nurture a sense of wonder in ourselves and our children.

#### 5 pm All Things Considered

#### 6:30 pm Siskiyou Music Hall

April 1 MOZART: Flute Concerto No. 2 in D, K. 314

April 8 SAINT-SAENS: Symphony No. 1 in E-Flat, Op. 2

April 15 SCHUBERT: String Quartet No. 13 in A Minor, Op. 29

April 22 LECOCQ: Suite from "Mam'zelle Angot"

April 29 BERLIOZ: Symphonie Fantastique, Op. 14

9 pm The National Radio Theatre of Chicago The Peabody Award-winning National Radio Theatre of Chicago presents a series of contemporary and classic dramas. Funded by A Company Called TRW.

April 1 A Slight Ache Harold Pinter's comedy of menace is the story of a stuffy Englishman and his wife whose home is invaded by a mute and ragged match-seller who may or may not be real. Nonetheless, in a tense but comic verbal duel, the man is totally defeated and his mousey wife, waiting in the wings, is victorious.

April 8 Cyrano de Bergerac Tony Award winner Len Cariou and Roberta Maxwell star in the romantic adventure by Edmond Rostand. The play concerns the poet/soldier with the long nose who loves his fair Roxanne from afar and fights his famous duel in rhyme.

April 15 Cyrano de Bergerac, Part II

April 22 The Odyssey of Homer, Part I:
The Sutor of Penelope

**April 29 The Odyssey of Homer**, Part II: The Voyage of Telmachus.

#### 10 pm Dolby Alignment Tone

10:01 pm FM Rock

2 am Sign-Off

#### Greet Your Neighbors in Southern Oregon and Northern California Nothing compares to a genuine, old-fashioned visit by a Welcome Wagon Representative. It's a down-to-earth greeting that everyone will appreciate. A basket of gifts and helpful information...truly a traditional spirit of hospitality for making everyone feel special. Clip and mail this coupon to: Jo Tegge Regional Field Manager 1780 Taney Street Eugene, OR 97402 Newcomer: Address Cltv. ZID. Phone\_ mover engaged New parents

# FRIDAY FRIDAY FRIDAY

6 am Morning Edition

7 am Ante Meridian

#### 9:45 am BBC Report

#### 10 am - 2 pm First Concert

April 2 PURCELL: Music from "The Fairy Queen"

April 9 ORFF: Carmina Burana

**April 16** MOSZKOWSKI: Suite for Two Violins and Piano

\*April 23 PROKOFIEV: Excerpts from Ballet "Romeo and Juliet"

April 30 HANDEL: Concerto Grosso No. 2 in B-Flat, Op. 3

#### 12 n KSOR News

2 pm San Francisco Symphony The San Francisco Symphony Orchestra, under the direction of Edo de Waart, is featured in a series of broadcast concerts that are diverse and well-balanced, featuring both familiar and popular music and new and rare works.

April 2 Music Director Edo de Waart conducts the San Francisco Symphony in a program devoted to the performance of Symphony No. 8 (Parts I and II), by Mahler. Soloists include Esther Hinds, Judith Blegen, and Elizabeth Knighton, sopranos; Janice Taylor and Katherine Ciesinski, altos; Kenneth Riegel, tenor; William Parker, baritone; and John Cheek, bass.

April 9 Edo de Waart conducts the San Francisco Symphony in a performance that includes Sinfonia for Strings in B Minor, by Vivaldi; Chorale on a Theme by Leo Hassler, by Strong; Harmonium, by Adams; and Concerto No. 5 in E Flat for Piano and Orchestra, Op. 73, by Beethoven, with soloist Alfred Brendel.

April 16 Conductor Edo de Waart leads the Orchestra in a performance that includes the Bartered Bride Overture by Smetana; Concerto in B Minor for Cello, Op. 104 by Dvorak, with soloist Lynn Harrell; and Scheherazade, Op. 35 by Rimsky-Korsakov.

**April 23** Guest Conductor Walter Weller leads the San Francisco Symphony in a per-

formance that includes Carnival Overture, Op. 92, by Dvorak; Symphony No. 4 in C Minor, D. 417, by Schubert; and Symphony No. 5 in B Flat, Op. 55, by Glazunov.

April 30 This week's concert conducted by Edo de Waart features Le Roi d'ys Overture by Lalo; Two Gymnopedies by Satie-Debussy; Concerto for Orchestra, by Felciano and Symphony No. 1 in C Minor, Op. 68, by Brahms.

#### 4 pm American Popular Singers

April 2 Joe Williams returns to pay tribute to the great blues and big band singers of yesterday and today. With a bow to Jimmy Rushing he sings "Harvard Blues" and saluting Al Hibbler he offers "Don't You Know I Care." He joins Eileen for a duet of "Rusty Dusty Blues," and Eileen concludes with Andre Previn's "The Morning After."

# 4 pm Beginning April 9 -Marian McPartland's Piano Jazz

Hosted by Marian McPartland, the 13-week series of hour-long programs encompasses the full range of jazz piano. Each week



Host Marian McPartland and composer/pianist Cy Coleman get caught in a musical tangle in the premiere of the third season of Marian McPartland's Piano Jazz, Friday, April 9 at 4 p.m. features Ms. McPartland in performance and conversation with famous guest artists, as they discuss their careers and the subtle nuances of jazz.

**April 9** Cy Coleman, composer of the Tony Award-winning hit "Barnum", discusses his career and performs several of his hit tunes.

April 16 Pianist Stanley Cowell reminisces about the immortal Art Tatum and performs such standards as "Stella," "You Took Advantage of Me," and "Around Midnight."

April 23 Stride pianist Johnny Guarnieri talks about his early classical training and performs a variety of tunes such as "My Funny Valentine" and "Ain't Misbehavin' " with Ms. McPartland.

April 30 Alice Coltrane, wife of jazz great John Coltrane, talks about her husband's influence on her music and performs several selections with Ms. McPartland.

#### 5 pm All Things Considered

#### 6:30 pm Siskiyou Music Hall

April 2 BARTOK: Concerto for Orchestra April 9 BEETHOVEN: Piano Concerto No. 3 in C Minor, Op. 37

April 16 FRANCK: Psyche (Symphonic Poem)

April 23 GERSHWIN: Rhapsody in Blue April 30 TCHAIKOVSKY: Piano Trio in A Minor, Op. 50

#### 8 pm New York Philharmonic

April 2 Conductor Andrew Davis welcomes pianist Michel Beroff in a performance that includes Sinfonia by Rameau; Piano Concerto in G, by Ravel; and "London" Symphony by Vaughan-Williams.

April 9 Conductor Zubin Mehta welcomes soloists Renee Siebert, flute; Lorne Monroe, cello; Carol Webb, violin; Sol Greitzer, viola; and Ken Noda, piano; in a performance that includes Concerto for Flute and Violin in D, by Vivaldi; Piano Concerto No. 1, by Liszt; and Strauss' Don Quixote.

April 23 Conductor Rafael Kubelik welcomes pianist Murray Perhia in a performance that includes Piano Concerto in D Minor, by Mozart; and Symphony No. 3, by Bruckner.

April 30 Conductor Rafael Kubelik welcomes violinist Pinchas Zukerman in a performance that includes Classical Symphony, by Prokofiev; Violin Concerto by Tchaikovsky; and Sinfonietta by Janacek.

#### 10 pm Jazz Album Preview

Showcasing some of the best and latest jazz. Discs are provided by **Rare Earth**, Ashland.

10:45 pm Weekend Jazz Your Friday night host is Betty Huck.

2 am Sign-Off

# **Program Underwriters**

Home at Last Records 23 South 2nd, Ashland Rock Album Preview

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# SATURDAY SATURDAY SATURDAY

**7 am Ante Meridian** Your Saturday morning host is Zachari Brown. Saturday A.M. features essays and commentaries by Diana Coogle and other area writers, heard at 9:30.

#### 9 am Dolby Alignment Tone

#### 10:01 am Jazz Revisited

Remember the first thiry years of recorded jazz with Hazen Schumacher.

#### 10:30 am Micrologus

Host Dr. Ross Duffin explores the world of early music. This weekly half-hour program focuses on various aspects of music before 1750. Dr. Duffin is joined frequently by distinguished performers.

#### 11 am The Metropolitan Opera

Peter Allen hosts a series of 20 perfor-

mances from the Metropolitan Opera's 42nd consecutive season. Richard Mohr hosts the intermission features which include traditional favorites such as Opera News on the Air, Opera Quiz, and Singers' Round Table. Made possible by a grant from Texaco.

April 3 Mozart's "Abduction from the Seraglio" James Levine, conductor, with Edda Moser (Konstanze), Kathleen Battle (Blondchen), Stewart Burrows (Belmonte), Philip Creech (Pedrillo), Martti Talvela (Osmin) and Werner Klemperer (Selim).

April 10 Beethoven's "Fidelio" Bernard Haitink, conductor, with Shirley Verrett (Leonore), Edward Sooter (Florestan), Leif Roar (Don Pizarro), John Macurdy (Rocco), Judith Blegen (Marzelline), James Atherton (Jacquino) and James Morris (Don Fernando).



Luciano Pavarotti stars as Nemorinoin the Lyric Opera of Chicago performance of Conizetti's L'Elisir d'amore, heard Saturday, April 24 at 11 a.m.

April 17 (Begins at 9:30) Wagner's "Parsifal" James Levine, conductor, with Mignon Dunn (Kundry), Peter Hofmann (Parsifal), Thomas Stewart (Amfortas), Jerome Hines (Gurnemanz), and Ara Berberian (Titurel).

Beginning April 24 The Lyric Opera of Chicago Performances from the 27th season of the Lyric Opera of Chicago are funded in Part by a grant from Beatrice Foods Co.

April 24 L'Elisir d'amore by Gaetano Donizetti, Bruno Bartoletti (Conductor), Luciano Pavarotti (Nemorino), Isobel Buchanan (Adina), Michelle Harman-Gulick (Giannetta), Mario Sereni (Sergeant Belcore), and Paolo Montarsolo (Dr. Dulcmara).

#### 2 pm Studs Terkel Almanac

Author, actor, critic, folklorist, and lecturer Studs Terkel hosts this weekly hourlong talk show. The program includes interviews, dramatic reading and sound tributes.

#### 3 pm Communique

The nation's only radio program devoted to reporting on world affairs and U.S. foreign policy. NPR reporters and editors and well-known journalists.

#### 3:30 Music Hall Debut

A recording new to KSOR's library is featured. Recordings are provided by the Golden Mean Backstore.

#### 4 pm Siskiyou Music Hall

**April 3** RAMEAU: Harpsichord Suite No. 1 in A Minor

April 10 RAVEL: String Quartet in F
April 17 BEETHOVEN: Symphony No. 9
in D Minor, Op. 125

**April 24** BRAHMS: Ein Deutsches Requiem, Op. 45

#### 6:30 pm All Things Considered

#### 7:30 Pickings

Performances by local musicians playing a variety of music, including jazz, folk and bluegrass.

#### 8 pm A Prairie Home Companion

A Live 2-hour broadcast featuring performances on the stage in downtown St. Paul, Minnesota. The variety show is originated, written and hosted by Garrison Keillor, and features special guests.

April 3 The Butch Thompson Trio, Robin and Linda Williams and a group colled Seldom Scene are featured in a program recorded last October in Lisner Auditorium in Washington, D.C.

April 10 Bob Carlin, Briscilla Herdman, The Butch Thompson Trio, and Rick Maloney, Eugene O'Donnell and Friends are featured in a program recorded at Clotheir Hall in Swarthmore, P.A.

April 17 Host Garrison Keillor welcomes The Butch Thompson Trio, Joe Val and the New England Bluegrass Boys, and the Kapelye Klezmer Band in this live performance from the World Theatre in downtown Saint Paul.

April 24 This live broadcast from the World Theatre in downtown Saint Paul features the Butch Thompson Trio, and Joe Val and the New England Bluegrass Boys.

#### 10 pm Jazz Alive

Recorded live wherever jazz is performed in the United States and abroad, this unique weekly series is dedicated to America's own indigenous musical idiom, covering the spectrum of jazz being played today.

April 3 The 1981 Concord Jazz Festival
The Latin jazz of the Cal Tjader Sextet, the
vocals of Ernestine Anderson and a
swinging jam session with Wood Herman
with saxophonists Al Cohn, Buddy Tate and
Scott Hamilton are featured.

April 10 Modern Jazz Quartet The Modern Jazz Quartet, the Dave Brubeck Quartet and vocalist Bobby McFerrin from the 1981 San Francisco International Jazz Festival.

April 17 A Salute to Art Blakey
Jackie McLean, Billy Harper, and Curtis
Walton provide a special salute to master
percussionist Art Blakey.

April 24 West Coast Concert Featured are Cormon McRae with reedman Benny Carter, Jack Wilson with sextet and the Bob Florence Big Band.

#### 12 m Weekend Jazz

2 am Sign-Off

#### Port Orford - Cont'd from p. 5

residents have that added liveability at last through the efforts of the man who produced Port Orford's comprehensive plan back in 1977; the first coastal community to get that task completed; fourth in the state. Looking far ahead, they listed the local non-profit community television translator as a community asset, thereby assuring that local residents would share in the benefits offered under the state's comprehensive plan. North Curry Translators is a Port Orford phenomenon.

The Chamber of Commerce starts its February 1982 report "Whenever something needs to be done, our community rallies around to do it." The translator is a classic example of what is called familiarly "The Port Orford way."

Back in the mid-1950's, television was one channel, whose picture came straight across 150 miles of open ocean from Eureka, California. One did not pick it up with rabbit ears; nor did it stay very long after one had it in the living room, via the

expensive antenna on the roof or in the nearby tree.

There was a group of frustrated sports fans, a t.v. repairman, and a helpful hardware man, who thought its way through a demonstration of what could be done. They mustered the community to contribute to the translator installation which they built with their collective expertise and enthusiasm. The translator today brings three channels of television into the little community at very low cost. It is supported by voluntary contributions of the citizens who use it - still a prime example of a community which rallies to fill its own need.

It is just because North Curry Translators is there; because its building sits right where it does, high on its commanding hill; because its Board of Directors reached out cordially to John Patton, Ron Kramer and Southern Oregon State College; that the whole lower end of the south coast of Oregon can listen contentedly today to KSOR-FM.





We encourage local authors to submit original prose and poetry for publication in the GUIDE. We ask that you submit no more than four poems at one time, with no poem longer than 100 lines; and prose of up to 1500 words. Prose can be fiction, anecdotal, personal experience, etc. Typewritten, double-spaced manuscripts, accompanied by a biographical note and a stamped self-addressed envelope, should be sent to Vince and Patty Wixon. c/o KSOR GUIDE, 1250 Siskiyou Blvd., Ashland, OR. Please allow two to four weeks for a reply.

# Michael C. Tighe

Michael C. Tighe is a salesman for a major publisher of college textbooks. He writes while on the road and at his home on Cavitt Creek near Glide. (The editors recommend you read these poems aloud.)

1.evine

A friend of mine surnamed Levine Affirms it rhymes with words like wine.

How could it have been forseen He'd wed a wife who'd say Levine?

His friends to make a clean combine Commissioned him Levine-Levine.

But some in asinine demean Might say in jest Levine-Levine.

Levine-Levine? Levine-Levine? Can the two not intertwine?

Levine-Levine? Levine-Levine? Is there nothing in between?

Now this thought may provoke chagrin: Might not we all adopt Levine?

#### **A Man of Parts**

Imagine the man who resembles his parts. He'd have hands of cards, an ace of hearts, The feet of a mountain, shoulders of roads, And nuclear arms to carry his loads.

A department's head with ears of corn, The cheeks of a vice, the eye of a storm, The nose of a plane, teeth of a saw, The mouth of a river lodged over his jaw.

He'd have lashes of whips, knuckles of brass, And forty-four joints of Columbian grass, The neck of a bottle, three fingers of gin, the lip of a pitcher, the prick of a pin.

A leg of a journey and one of a chair, A chest of drawers for his underwear, The tongue of a shoe with sole underneath, And, if he's lucky, the skin of his teeth.

# Purist at the People's Picnic

(A Round)

1

Thermos your coffee. Ice your wine. Verb your nouns. Now aint that fine!

2

Fill the Thermos with coffee. Add ice to the wine. Let nouns be nouns. (Verbs likewise.) Let's dine!

### Who's Been Talking? - Cont'd from p. 16

singing in a strong, gutsy, passion-driven manner. He pushes his voice, tests it, playing with it, sometimes I think, to the surprise or consternation of even his fellow band members. Its potential seems considerable in its strength and flexibility.

It was from watching Curtis with his original band, The Nighthawks, that the late John Belushi, while filming Animal House in Eugene, got his ideas for the act The Blues Brothers and his character Joliet Jake. Curtis turned Belushi on to a bunch of records and they got crazy together in Eugene. Belushi ended up using several cuts of Curtis' on The Blues Brothers first album, stuff like Messin' With the Kid and Groove Me. In return Belushi dedicated that first album to Curtis.

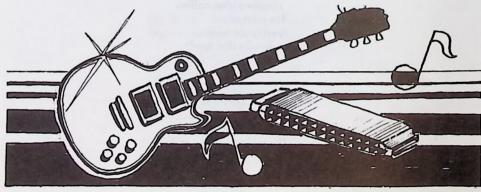
Robert provides counter-point and balance to Curtis' manic input. His vocals are sweet and smooth and very controlled in the manner of B.B. King or Son Seals. His guitar work is restrained, blending with the whole tapestry of the sound. He works the length and breadth of the neck using jazz inflected chord progressions and runs. Mercifully, he doesn't torture his blues out by continually harassing the high'E' string above the 12th fret. When the searing high note phrases do come, they punctuate and release emotion rather than numb it.

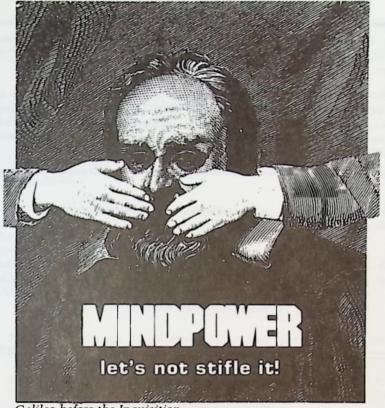
The bedrock foundation for the Cray sound is undeniably the blues, but they also play some wonderfully bitter/sweet rhythm and blues songs, and Robert says that gospel and jazz have also influenced their work. Certainly the latter is hinted at in Robert's guitar work, Warren's sax and Richard Cousins' bass.

The music, taken as a whole, is a joy to listen to. Varied and refined and always compelling in concept and execution, Robert is more than justified in his pride of the band's tight, seamless, very hip sound. The range of mood, tempo, feeling, and power is impressive. There's the slow, undulating mystery of Sailin' Life's Oceans; the compelling harmonic sounds of their R&B efforts like Can't Hold Back the Tears; the straight ahead, uptempo funk of She's into Something or the low-down and crying blues of My Love Has Never Died; and the very contemporary blues sound of Gonna Forget About You with its wonderful vocal harmonies between Robert and Curtis.

Robert says the band is going back into the studio this month to produce more demo tapes. He says that several companies are very interested in their work, and he looks to have another album out sometime this year.

Robert enjoys what he's doing and he's got a hot band to accompany him. They're playing gigs three or four days a week along with opening for such acts as Buddy Guy, Albert Collins, Joan Armatrading, Albert King, and Bonnie Raitt. The Band is working steadily to good houses and Robert feels very strong support for the music. The blues have been very, very good to them.





Galileo before the Inquisition

In 1665 Galileo's conception of the sun as the center of the universe was formally accepted by the Harvard College president and fellows — that was just 23 years after Galileo was forced to repudiate his theory before the Inquisition.

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# **Art Events in April**

For information about arts events in this region, contact the Arts Council of Southern Oregon at 488-ARTS, or drop by the Arts Office at 349 E. Main, Apt. 5 in Ashland from 10-5 daily.

The **GUIDE** is happy to publish cultural events of arts organizations in the **KSOR** listening area in its monthly **Arts Calendar**. The deadline for receiving information is the first of the month **prior** to the month in which the event occurs. All submissions should be typed, double space, and sent to: **KSOR GUIDE**, 1250 Siskiyou Blvd., Ashland, OR 97520.

1 SLOOF LIRPA, performed by the young at heart everywhere.

The Oregon Shakespearean Festiva! continues with daily and nightly performances in rotation. No performances on Monday. Shows include Shakespeare's **Othello** and **Julius Caesar**; Noel Coward's **Blithe Spirit**; Arthur Kopit's **Wings**; Jerome Lawrence and Robert E. Lee's **Inherit the Wind**; Jules Feiffer's **Hold Me!**; and Stewart Parker and Jimmy Kennedy's **Spokesong**. For more information call (503) 482-4331.

# THE KSOR LISTENERS GUILD BOARD OF TRUSTEES

will meet Monday, April 12, at 7:45 p.m. Velada Aldea, 356 NE Winchester, Roseburg

Items on the agenda include:

Changes in the By-Laws that would make the Board selfperpetuating.

Recent translator activities

Potential financial condition given federal and state budget programs

Major production activities

- 1 and 2. College of the Siskiyous presents Six + Six, featuring the work of six college art teachers and six students, at the L.R.C. Gallery, Weed.
  - thru 17. Grants Pass Museum of Art presents John Stewart and Pat Enos.
  - thru 30. The Art Gallery presents **The Third Annual Juried Arts Show**, Umpqua Community College, Sun-Fri, 1-5 pm.
  - thru 30. The Rogue Gallery, Medford, presents **Handweaver's Guild**, a juried exhibit of the **Fiber Artists of the Rogue Valley**. Reception Thursday, April 1, 5-7 pm.
- The Knight of Cups Coffee House, Coos Bay, presents Neal Hellman and Seth Austin.

The Southern Oregon Folklore Society sponsors **Kenny Hall and the Long Haul String Band** in a concert of traditional Appallachian tunes and songs at the Vintage Inn, Ashland, 9:30 pm.

- J.S. Bach: A Dance Celebration, featuring performances by the Oregon Dance Theatre, the Human Dance Company, and guests from the Eugene Ballet. SOSC Recital Hall, 8 pm.
- 3 The Knight of Cups Coffee House, Coos Bay, presents Oak, Ash and Thorn, 7:30 pm.
  - J.S. Bach: A Dance Celebration, featuring performances by the Oregon Dance Theatre, the Human Dance Company, and guests from the Eugene Ballet. SOSC Recital Hall, 2 and 8 pm.
- 4 The Ashland Film Society presents Rebecca, 6 and 9 pm, Vintage Inn, Ashland.
  - J.S. Bach: A Dance Celebration, featuring performances by the Oregon Dance Theatre, the Human Dance Company, and guests from the Eugene Ballet. SOSC Recital Hall, 4 pm.
  - thru 30. Hanson Howard Galleries, 505 Siskiyou Blvd., Ashland, presents **Return of Genji**, collages and fragments by **Gwen Stone**.
- 9 and 10. The Umpqua Actors Community Theatre presents Noel Coward's musical comedy revue Oh Coward!, Whipple Fine Arts Theatre, Roseburg, 8 pm.
- 12 KSOR Listeners Guild meeting, 7:45 p.m., Velada Aldea, 356 N.E. Winchester, Roseburg. By laws will be discussed.

- Southern Oregon Folklore Society presents traditional and bluegrass harmonies performed by **Evo and Jemmy Bluestein**, 9:30 pm, Vintage Inn, Ashland.
  - thru 17. The Umpqua Actors Community Theatre presents Noel Coward's musical comedy revue Oh Coward!, Whipple Fine Arts Theatre, Roseburg, 8 pm.
- and 17. The Knight of Cups Coffee House, Coos Bay, presents the singing and playing of **Bob Payton**, 7:30 pm.
- 17 The State Ballet of Oregon presents their Annual Primavera Ball at the Mark Antony Hotel, Ashland, 9 pm. Includes choreography demonstration by founder/director Eric Hyrst and premium auction.

Roseburg Concert Choral, Umpqua Community College Auditorium, 8 pm.

- 18 The Ashland Film Society presents Marjoe, 6 and 9 pm, Vintage Inn, Ashland.
- 20 thru May 8. Grants Pass Museum of Art presents Kathy Wengi O'Connor.
- 23 and 24. The Knight of Cups Coffee House, Coos Bay, presents traditional Gaelic music performed by **Golden Bough**, 7:30 pm.
- 24 Two performances of **new works** by the **State Ballet of Oregon**, SOSC Recital Hall, 2:15 and 8:15 pm.
  - and 28. Portland Opera presents world-famous tenor **Ermanno Mauro** in Puccini's **Manon Lescaut**, Civic Auditorium, 8 pm. (Also May 1.)
- 25 The Ashland Film Society presents Harold and Maude and Evolution, 6 and 9 pm, Vintage Inn, Ashland.
- 28 KSOR Listener Call-In, 7:30 pm on KSOR.
- 29 Rogue Valley Symphony Association presents final concert series, First Baptist Church, Grants Pass, 8 pm. (Final performances May 1, 8 pm, and May 2, 3 pm, at SOSC Recital Hall, Ashland, are a change from original schedule.)





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